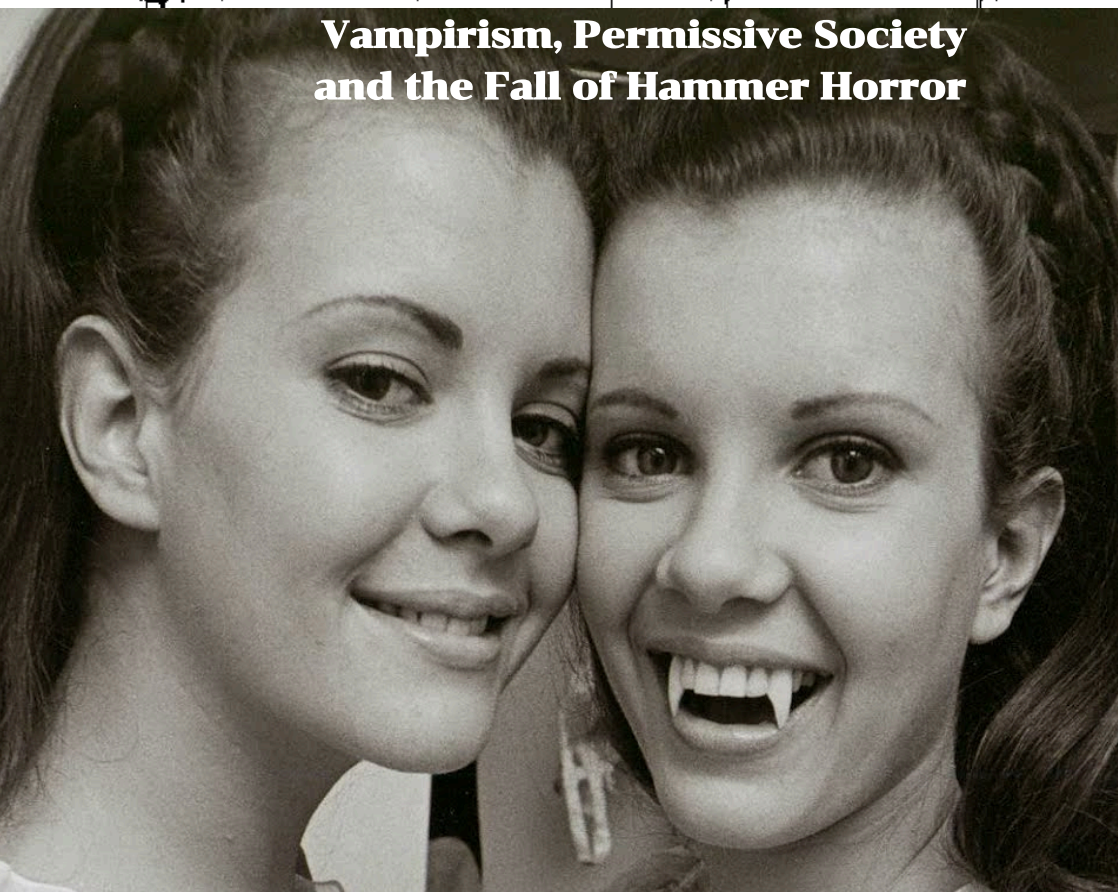


CRYPT OF THE COLLINSON TWINS

**Vampirism, Permissive Society
and the Fall of Hammer Horror**



Stephen Jilks

CRYPT OF THE COLLINSON TWINS

Vampirism, Permissive Society and the Fall of Hammer Horror



**Written and designed
by Stephen Jilks**

**Red Weed Press © 2026
Contact jilsteph4@aol.com**

**Printed in Great Britain by
Biddles Books Limited,
King's Lynn, Norfolk**

No part of this monograph may be reproduced, stored or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the permission of the author. Copyrighted images herein are presented under Fair Use laws, and used purely to illustrate isolated points. This publication includes material previously available on the weBlog *Red Weed*. For more on unusual British media, visit *Red Weed* at redweedreviews.blogspot.com

*Cover: Collinson Twins publicity shot during the making of Hammer's **TWINS OF EVIL**.*

*Left: In **TWINS OF EVIL**, a young orphan is unshackled from a stuffy existence by an aristocrat eager to follow his ancestors into the joys of vampirism.*

*Contents Page: The Collinsons create strange bedfellows in a trio of their offerings: **HALFWAY INN**, **TWINS OF EVIL** and **SHE'LL FOLLOW YOU ANYWHERE**.*

*Inside Back Cover: **TWINS OF EVIL** pressbook items and ad mats; the alternative title **TWINS OF DRACULA** was used in certain territories – particularly the USA and Australia – to capitalise on the Dracula brand.*

*Back Cover: The Collinson Twins appeared in many men's magazines of the era, including *Exclusive Man*, *Fiesta*, *Girl Illustrated* and their seminal representation in *Playboy*.*

Crypt of Contents

Shadow of the Vampire	4
The Undead as Disease	
Prince of Syphilis	6
Horror as Venereal Disease	
Carmilla Has Risen From The Grave	8
Adventures in Sex and Death	
Twin Dilemma	12
Twisted Sisters	
Fast and Free	14
GROUPIE GIRL and PERMISSIVE	
Have a Butcher's	16
HALFWAY INN and SOME LIKE IT SEXY	
"The Lotion Puts Her in Motion"	18
SHE'LL FOLLOW YOU ANYWHERE	
"Even the Dead Can Desire!"	20
THE VAMPIRE LOVERS	
Strange Love	22
LUST FOR A VAMPIRE	
"Just like a Fairytale"	24
TWINS OF EVIL	
The House That Bled To Death	28
All Things Must Pass	
Dead and Buried	30
SCARS OF DRACULA, COUNTESS DRACULA, DRACULA A.D. 1972 and THE SATANIC RITES OF DRACULA	
The Julie Ege Show	33
CREATURES THE WORLD FORGOT and THE LEGEND OF THE 7 GOLDEN VAMPIRES	
Frankenstein Must Be Destroyed	35
HORROR OF FRANKENSTEIN and FRANKENSTEIN AND THE MONSTER FROM HELL	
Enter Brian Clemens	37
DR JEKYLL AND SISTER HYDE and CAPTAIN KRONOS VAMPIRE HUNTER	
Last Hurrahs	39
BLOOD FROM THE MUMMY'S TOMB, HANDS OF THE RIPPER and VAMPIRE CIRCUS	
Into the Abyss	43
DEMONS OF THE MIND and TO THE DEVIL A DAUGHTER	
Coda I	46
The Satanic Seventies in Context	
Coda II	49
Depredation, Devils and Droogs	
Coda III	53
TWINS OF EVIL Comic Strip	
Works Consulted	55





Shadow of the Vampire: The Undead as Disease

Public Information Films - particularly from the 1970s - traumatised their viewers; after all, that was their job. Those showcasing potential Rabies outbreaks were especially memorable and hard-hitting.

Like most supernatural endeavors, the possibility of vampires has slowly eroded under scientific and medical advancement. Consequently, in times before vaccines and antibiotics, lore under *nosferatic* tendencies can be traced to a number of diseases and symptoms, all which can explain or prompt explanation for these most durable creatures of the night.

Tuberculosis - dubbed *The White Plague* - acts as a draining disorder, producing an emaciated look including sunken eyes. This removal of lifeforce has influenced the visage of the vampire victim, and even led families to exhume their loved ones and mutilate the corpses, in an attempt to stop further spread. Another example is the rare genetic ailment Porphyria, which can cause gum tissue to reseed, producing an eerie manifestation of a field thirsty for blood. Yet it is Rabies that holds the greatest grip over this particular myth and legend, with its features of hypersensitivity and general biting aesthetic. Here, casualties are affected in areas of the brain that govern sleep and libido, thus creating a nocturnal habit and increased sexual appetite. Its association with animals also fuelled notions of shapeshifting, and even the “fact” that vampires cast no reflection can be traced to the disease, an observation gleaned from sufferers not being able to withstand looking at their rabid state, which often produced violent spasms.

Clinical Vampirism is equally traumatic, where sufferers are afflicted by severe mental illness and a yearning for cannibalism. One of the most disturbing examples are the crimes of Richard Chase, who killed six people between December 1977 and January 1978 in California. Known as The Vampire of Sacramento and The Dracula Killer, Chase had a long history of drug abuse and animal

cruelty (when institutionalised, he once drained the blood of a therapy dog with a stolen syringe). His killing spree was apparently informed by a telepathic connection to UFOs and Nazis, and one of his victims was 22-month-old David Michael Ferreira, who Chase shot in his crib and later drank his blood and partially consumed his brain. In December 1980, Chase was found dead in his death row cell at San Quentin, where an autopsy revealed he had died from an overdose of fifty-milligram Sinequan tablets, a drug prescribed to treat depression and hallucinations.

In his 1992 publication *Vampires, Werewolves and Demons: Twentieth Century Reports in the Psychiatric Literature*, Richard Noll rather flippantly refers to Clinical Vampirism as Renfield Syndrome. Renfield appears in Bram Stoker's *Dracula* (1897) as a deranged, fanatically devoted servant and familiar, helping The Count to turn Mina Harker into a vampire in return for a continuous supply of insects to consume and the promise of immortality. It is claimed that this "joke" association was Noll's way to critique the state of American Psychiatry, and its methods of classification.

The debauchery of the murder scenes in Joseph Larraz's VAMPYRES - filmed mostly by using a hand-held camera - mirror the excess of Clinical Vampirism. As Larraz explains, "I imagine my vampires to turn almost to cannibalism, to take the blood from anywhere. I can't imagine anyone coming to suck blood gently. It would be very quick with urgency ... urgency for the kill, urgency for the blood."





Prince of Syphilis: Horror as Venereal Disease

For Hammer's first DRACULA, Christopher Lee transformed Bram Stoker's soldier and alchemist into a sexual predator. Mixing physical intensity with menacing charm, such addictive allure was severely lacking in previous cinema portrayals.

During the Victorian Britain Syphilis endemic, estimates suggested that by the late 18th to early 19th century, over 20% of Londoners had contracted the disease by the age of 35. While prevalent in all classes, it was widespread among

the poor, vulnerable young women in domestic service, and the armed forces. A major concern was Congenital Syphilis, leading to high rates of miscarriage and infant mortality. The rates of infection - particularly in the military - led to the controversial Contagious Diseases Acts of the 1860s, which allowed for the often forced examination of women suspected of being prostitutes. Treatments were ineffective and often toxic, involving mercury and other metals, which often caused side effects worse than the condition itself.

Stoker's *Dracula* is frequently interpreted as a manifestation of late-Victorian anxieties surrounding the STI. Acting as a metaphor for hidden venereal disease and forbidden sexual desire, the vampire's bite represents blood-borne transmission, while the infection spreading through victims mirrors contagious and incurable illness. An associated stigmatism is Dracula's status as an outsider and Empire-destroyer; importing such an infliction suggests contemporary, often xenophobic and racist fears corrupting polite British society. Stoker himself is believed by many biographers to have died from Tertiary Syphilis following a series of strokes; this diagnosis, inevitably, has amplified modern expositions of the novel as a Syphilomantic journal.

If vampires are a trope of Syphilis, then The Count's castle and his residences in Britain can be translated as brothels, wherein his she-beings are regarded as infected prostitutes. Indeed, women from Europe - especially Russia, Poland and Romania (of which Transylvania is a part) - dominated prostitution in London until 1910. Nick Groom, in *The Vampire: A New History* - published by Yale University Press in 2018 - goes further for an overarching level of depravity. He remarks that "the whole nature of the vampire [in *Dracula*] has been rewritten as a protracted sado-masochistic sexual fantasy, appealing to every kink and sex-crime, from voyeurism to seduction, from paedophilia to gang rape."

Vampirism is such a pliable myth it can be adopted into each generation. *Dracula*'s on-screen journey is one of distillation, mutation and butchering (mostly due to time and budgetary restraints). With **NOSFERATU** (1922) we have a folkloric creature akin to the plague, and in Universal's **DRACULA** (1931), Bela Lugosi's hypnotism is more from stilted delivery of a thick accent. Both these interpretations hardly set up The Prince of Darkness in a sexual context; that had to wait until Hammer's 1958 colour version, which foregrounded eroticism in its advertising: "every night he rises from his coffin-bed silently to seek the soft flesh, the warm blood he needs to keep himself alive!" Here the constriction of narrative and meagre budget works in its favour, providing a meditation on adultery and assertion of family values before any inkling of the permissive society to come.

Sexualised horror is not a genre for positive representatives of women, based as they are in the male chauvinist view of the female as either virgin or whore. In spite of the presence of numerous female vampires, visual representations of predatory women is invariably a negative one; and on the printed page, Victorian vampire literature reveals a belief in the vulnerability of young girls to the temptation of the flesh. Either way, a young woman, once bitten, will become shamelessly promiscuous and a threat to normality. Patriarchal control in the form of fathers, husbands, vampire hunters or witchfinders, can attempt to reign in such transgressional impulses, but when all else fails, impalement and burning is the only solution.



Carmilla Has Risen From The Grave: Adventures in Sex and Death

*19-year-old Bela Lugosi protégé
Carol Borland as Carmilla substitute
Luna in MARK OF THE VAMPIRE.*

First published in the
London-based literary
magazine *The Dark Blue*
between 1871 and 1872, J.
Sheridan Le Fanu's *Carmilla*
is inspired by Coleridge's

unfinished *Christabel*, where a menacing sexual presence is brought into a family abode. *Carmilla* has a titular teenage female vampire who is passive-aggressive and manipulative, rather than the dominating norm. Le Fanu's tale is told through Laura, who reflects on welcoming a descendant of The Countess of Karnstein into her isolated Styrian castle home. Vexed by a visitor to her dreams - sometimes resembling Carmilla, sometimes a grotesque beast - Laura also feels piercing sensations at her breast.

Danish filmmaker Carl Theodor Dreyer's **VAMPYR** (1932) is the earliest visual draw from the story, where its protagonist is a hag-like psychic whose dreams are her hunting ground. Inspired by the avant-garde movements in Paris from the late 1920s, Dreyer creates an abstract blurring between reality and the supernatural.

In contrast, other early movie female vampires were silent brides and melancholy heiresses, and it was Tod Browning's **MARK OF THE VAMPIRE** (1935) - a talkie remake of his own lost **LONDON AFTER MIDNIGHT** (1927) - that gave us another proto seductresses in Luna (Carol Borland). With her waist-length black hair, pale facade and flowing white robes, Borland steals each fleeting scene she is in, but is ultimately a fake actor from a theatre company ("Luna, The Bat Woman") as part of an elaborate - some might say ridiculous - plan to trick a murderer.

Practically inventing *Eurohorror*, Roger Vadim's **BLOOD AND ROSES** (1960) uses *Carmilla* as a springboard for all the vampiric homoerotica to come. Also ethereally adhering to the novella is the ponderous Spanish/Italian co-production **CRYPT OF THE VAMPIRE** (1964), starring Christopher Lee as Count Ludwig Karnstein, six years after becoming Hammer's Dracula. Here, Ludwig suspects that his daughter Laura (Adriana Ambesi) is the victim of a curse placed upon the family by their ancestor Sira von Karnstein, who was executed for witchcraft.

Also released in 1964, Antonio Margheriti's **THE LONG HAIR OF DEATH** is another sluggish continental release with indirect *Carmilla* connections. Starring the always hypnotic Barbara Steele, the Le Fanu threads - the Karnstein name, a carriage crash, an infiltration of a family, and a vengeful spirit in a castle - are lost in a mechanised representation of the black arts and feudal intrigue.

Other interpretations have usually been more brazen, yet have also played out as metaphors: Ingrid Pitt's *Carmilla* in Hammer's **THE VAMPIRE LOVERS** (1970) is a creature cursed with immortality, and Alexandra Bastedo's "Karstein" in the Spanish **THE BLOOD SPATTERED BRIDE** (1972) explores progressive sexuality against a rejection of fascism. Critics have labelled Vicente Aranda's picture everything from feminist horror to exploitation, and it is simply not enough for Karstein and Susan (Maribel Martín) to kill men, rather to exterminate hatred towards women. "Slash his face!" the vampire implores Susan when they confront the husband (Simón Andreu), "find his heart and cut it out...put an end to his arrogance...destroy his masculinity!"

In THE BLOOD SPATTERED BRIDE, Carmilla guides a newlywed to rebel against the oppressive institution of traditional marriage.



When Hammer entered the arena, necklines plunged to unleash a bevy of buxom starlets, all minions to a Dracula stereotype and disposed of by authoritarians (Barbara Shelley is even gang-staked by monks in **DRACULA PRINCE OF DARKNESS** (1966)). By the 1970s, undead members of the fairer sex often acted independent of any masters, examples being the Elizabeth Báthory-driven **DAUGHTERS OF DARKNESS** (1971), and the **VAMPYRES** (1974) of Marianne Morris and Anulka Dziubinska.

Behind this vampire facade, sex and horror are deeply intertwined. Erotic horror, in particular, is a trope of gothic *and* modern desires, with a more contemporary moniker to express this unholy union of body horror. Pioneered by David Cronenberg in the 1970s, mainstream cinema was also infiltrated by **ALIEN** (1979)'s designs both phallic and vaginal. Furthermore, Clive Barker's novella *The Hellbound Heart* (1986) sets up a universe of demonic beings who do not distinguish between pleasure and pain.

Most blatantly, it is another relatively recent sub genre, the slasher movie, that links sexual activity to stalking, punishment and murder. **HALLOWEEN** (1978) and **FRIDAY THE 13TH** (1980)'s tendency to kill those who engage in drinking, recreational drug use and/or premarital intercourse almost always leads to a virtuous virgin able to defeat the threat. This conservative *final girl* - a term originally coined by Carol J. Clover in her groundbreaking 1992 book *Men, Women, and Chainsaws: Gender in the Modern Horror Film* - is an idea of how a woman *should* behave.

Punishment for carnal behavior outside of a structured system leads to a basic paradox: the creation of life in contradiction to its ending. Sigmund Freud's Death Instinct is the impulse in us that is drawn to danger, and actually thrilled by the prospect of potential harm. Theory of the Death Instinct proposes that human behavior is driven by a constant conflict between the urge to create/unite and to destroy/return to an inorganic state. This offers profound insights into human behavior, including the reliving of painful experiences and self-sabotaging tendencies. Yet this Freudian analysis can also be supported by science; in a misattribution of arousal, the brain sometimes struggles to distinguish between high-adrenaline fear and sexual arousal.

Such makeup will inevitably reflect in our art. Milton's *Paradise Lost* (1667), by charting mankind's fall after Lucifer's expulsion from heaven, depicts Satan as a moral being superior to God and a champion of freedom. This notion of free will is also enthused by the The Romantic era, where artistic, literary and intellectual thought emphasised intense emotion, individualism and a deep appreciation of nature. Romantics saw The Devil as a liberating figure, while Gothics developed Lucifer - embittered from his fall from grace - as a majestic and seductive force.

Hammer revealed the vampire as a proxy Satan with **DRACULA HAS RISEN FROM THE GRAVE** (1968)'s reference to exorcism, and **TASTE THE BLOOD OF DRACULA** (1970) and **DRACULA A.D. 1972** (1972) has the undead master resurrected through ritual and black mass. With **TWINS OF EVIL** (1971), we have a bored aristocrat seeing the fallen angel as a playground: not only is Count Karnstein Frieda Gellhorn (Madeleine Collinson)'s liberator, but a signpost to *her* sexual awakening.

It can only be fitting for a word to go to *Malleus Maleficarum* (1486), the best known *treatise* about witchcraft. This misogynistic guidebook defines such female blasphemies as talking, looking at men "the wrong way," and that greatest of all effeminate taboos, expressing an opinion. Through dissecting the Collinson Twins career, we can follow the misguided optimism of youth in a decade wallowing with misplaced beliefs.

Caroline Munro as partygoer/victim Laura Bellows on the set of DRACULA A.D. 1972. The picture attempted to modernise The Count into contemporary Swinging London, reflecting the hedonism of the era and a rise in occult interests. Innovations such as Dracula claiming his first male and black victim are overshadowed by the phoney younger characters.



Twin Dilemma: Twisted Sisters



They were young, they needed the work: The Collinson Twins feature in Dutch magazine Chick #19, published in July 1970.

While post-war Britain looked to rebuild through conforming ideals, a counterculture spawned by the London psychedelic music scene questioned this need for conventional lifestyles, and retreated in the kaleidoscope of LSD and a yearning for a higher state of consciousness. Yet



as the 1960s drew to a close, Enoch Powell's Rivers of Blood anti-immigration speech and high-profile acid casualties - such as Pink Floyd's Syd Barrett - illustrated a shift to harsh realism. When Charles Manson and his Family murdered nine people in the summer of '69, the commune would stand as an emblem for a more brutal dawn.

Permissive culture's liberalisation of sex, profanity and violence, and acceptance of non-traditional relationships, coincided with a relaxation in British cinema censorship. With the X certificate governing up to 18-year-olds rather than 16-year-olds - officially raised on 1st July 1970 - nudity became a major draw. Hammer's evolution mirrored such a transition; while the "sexing up" of their films initially attracted audiences, it ultimately

led to a loss of the studio's Gothic identity as it struggled against more visceral horror. The studio tried many different approaches: **DR JEKYLL AND SISTER HYDE** (1971), for example, experimented with gender-swapping, reflecting broader societal questions.

Twins have long been a source of fetishised fascination in popular culture, and usually get a raw deal. Representing duality and split personality, they often symbolise the battle between good and evil, and offer an ideal avenue for fantasy. The attraction some men feel toward twins is often driven by a combination of the uncanny nature of identical looks, and the novelty of the sexual experience.

Born in Sliema on the 22nd July 1952, Maltese identical twin sisters Madeleine and Mary Collinson never knew their father, a married British naval officer who disappeared from their mother's life before they were born. Arriving in Britain during April 1969, they began their career with modelling assignments, and became the first twin Playmates in the October 1970 *Playboy*, after attending a party where they met Victor Lowmes, the head of *Playboy's* European operation. Following this major exposure, the twins sealed their cult status by taking the title roles - but were dubbed throughout - in Hammer's conclusion to their Karnstein Trilogy, **TWINS OF EVIL**. Flirtations with the tepid British sex scene unsurprisingly didn't create a road to Hollywood; their only American credit was **THE LOVE MACHINE** (1971), where they shared an impromptu shower with John Philip Law.

The Collinson Twins appeared in the World Beauty nude playing cards set, amongst "54 different art models.





**Fast and Free:
GROUPIE GIRL (1969)
PERMISSIVE (1970)**



*The Collinsons show their assets – and cavort with Esme Johns – for **GROUPIE GIRL**. The picture was released in the US as **I AM A GROUPIE**, in France firstly as **THE PIMPS OF PERVERSION**, then as **MAN-HUNGRY WOMEN** with hardcore inserts.*

British cinema's prolific sex comedy output of the 1970s existed in a juvenile fantasy world light years away from these downbeat sexploitation entries, which both centre around groupies' fascination with hairy musicians in grubby settings. Co-written by director Derek Ford with former groupie Suzanne Mercer, **GROUPIE GIRL** is certainly the livelier of two. Sally (stripper Esme Johns), a star-struck provincial girl, becomes involved with Orange Butterfly lead singer Steve (Marc Bolan lookalike Donald Sumpter), before being literally off-loaded to permanently stoned group Sweaty Betty. In the film's outstanding sequence, Sally is passed out the window of Orange Butterfly's speeding van into their rival's vehicle, a scene filmed at Hendon Airfield made even more impressive by the fact that there was only minimal dummy work.

Ford had one of the more colourful backgrounds of anyone involved in the smut-peddling 70s, before succumbing to a heart attack in W H Smith's in 1995. A former accountant, Ford wrote radio plays for *Children's Hour* and - with novelist brother Donald - scripted television shows such as Z-CARS and THE SAINT. Remembered as "generally miserable" and a "male nymphomaniac," Ford departed to Italy to make low-budget shockers such as **EROTIC FANTASIES** (1978), a perverse sex odyssey set to classical music. On his return to Britain, he wrote stroke paperbacks as well as continuing his film career, which involved writing then being fired from directing **DON'T OPEN TILL CHRISTMAS** (1984) after two days, and making **THE URGE TO KILL** (1989), about a murderous computer called S.E.X.Y.

GROUPIE GIRL features two brief appearances of an uncredited Collinsons, who are used even more sparsely in Lindsay Shonteff's **PERMISSIVE**. Made under the title **SUZY SUPERSCREW**, this is even more squalid than Ford's film, and tells of duffle-coated runaway Suzy (Maggie Stride) in search of her school friend Fiona (Gay Singleton). Fiona initiates Suzy into the heady environment of London groupie life with Forever More and their odious tour manager Jimi (Gilbert Wynne). Forever More were a genuine group, and described by Simon Sheridan in his 2002 book *Keeping the British End Up: Four Decades of Saucy Cinema* as "a turgid mix of all the worst elements of Jethro Tull combined with Slade," of which two of their members went on to form The Average White Band. Chronicling Suzy from naive waif to hard-faced bitch, she eventually steals Forever More's zombielike lead singer Lee (Alan Gorrie) from under Fiona's grip.

Amongst the crowded hotel suites, ridiculously large joints and joyless sex, Fiona handily explains the role of the groupie ("a bit of washing, a bit of cooking, lots of loving"), but Shonteff defuses any tension by continually cutting to flash-forwards, showing the viewer what will happen to the characters. It is fitting in this miserable world that the only two performers who possess any flicker of empathy come to tragic ends: spaced-out busker Pogo (Robert Daubigney) is run over, and Fiona dies in a razorblade bath suicide.



**Have a Butcher's:
HALFWAY INN (1970)
SOME LIKE IT SEXY (1971)**

*The Collinson Twins in the bawdy 8mm short, double entendre-titled **HALFWAY INN**.*



HALFWAY INN is a thirteen minute short from glamour photographer, publisher and filmmaker George Harrison Marks. Marks' background as a music hall performer is evident in the "little stories" devised for his 8mm films, some of which were appealingly macabre: in his mini-opus **PERCHANCE TO SCREAM** (1967), an evil inquisitor sentences women to be whipped and beheaded.

HALFWAY INN is a period piece where a man is soon consumed by a comely maid. After flirting over dinner there follows several sexual encounters, and the man is reduced to exhaustion by the relentlessly lusty domestic helper. It is only at the end that we are shown that there are in fact two twin housekeepers, who have been joyfully sharing the intimate duties. Reportedly only seventeen-years-old as the camera rolled, Madeleine and Mary look

surprisingly relaxed, in what is essentially a vintage stag spoof.

Unlike Continental erotica, British sex feature films were mainly comedies, a thinly veiled critique on our own private lives. However, the problem with this throwaway sub genre was that the productions were not titillating or funny. Donovan Winter's **SOME LIKE IT SEXY** was originally released as **COME BACK PETER** in 1969, but after several countries complained the film wasn't sexy

enough extra sequences were shot, including the Collinson Twins in a sisterly *menage a trois* with professional ladies man and E-type Jag-driving Peter (Christopher Matthews). This "improved version" is also noteworthy for having a body double for Matthews whose standard posterior is replaced by an actor who possesses the hairiest arse in motion pictures. Both versions follow Peter's sexual adventures with the likes of a middle-aged socialite, a blues singer, a hippy and even a Salvation Army officer, surreally inter cut with flashes of a butcher hacking at a side of beef. This inexplicable image is explained in the twist "sex fantasy" ending, where Peter is revealed not as a super stud but as a butcher's delivery boy on the Fulham Road, the colour image draining to monochrome as he climbs into his tatty white van.

One of the most fiercely independent of all British filmmakers, Winter's fascinating filmography also includes the naturist flick **WORLD WITHOUT SHAME** (1962) and **ESCORT GIRLS** (1974), the latter a film in stark contrast to **COME BACK PETER**'s laddishness with its themes of rejection and loneliness, Winter's also made the bizarre 37-minute **A PENNY FOR YOUR THOUGHTS?** (1965), documenting female conversations in a toilet (which includes an early appearance by Carol Cleveland).

*The Collinsons quickly bore of superstud Christopher Matthews - as does the viewer - in **SOME LIKE IT SEXY** (the actor also played libertine Paul Carlson in Hammer's worst vampire outing, **SCARS OF DRACULA**). Winter's picture was also released as **PETERS PETS** in the US, as portrayed in this newspaper ad.*



**“The Lotion Puts Her in Motion”:
SHE’LL FOLLOW YOU ANYWHERE (1971)**



Kenneth Cope - sporting a 1970s handlebar moustache - and Keith Barron create a potent potion that drives women (and dogs) sex mad.

Released Stateside as **THE PASSION POTION, SHE'LL FOLLOW YOU**

ANYWHERE unsurprisingly has only brief nudity and no titillation, but was still given an X certificate by the BBFC.

We see two research chemists stumble upon pink compound BK142, a scent that makes females sex mad then produces amnesia. Alan Simpson (Keith Barron) and Mike Carter (Kenneth Cope) make the discovery while working for Parker's Perfumes, but soon set-up their own laboratory in an old military barracks in Effingham. Carter tests the effectiveness of BK142 by covering himself in the formula and being chased around Piccadilly Circus by a Bunny Girl, an episode which becomes front page news when the pursuit ends up in a car sale showroom (run by Bob Todd). As part of the chemical process, the aroma makes the women think they are having relations with glamorous stars such as Mick Jagger, Hugh Hefner, George Best and Engelbert Humperdinck; cheekier encounters feature a lady in the Rolls Royce desiring Ted Heath, a German dominatrix who imagines Adolf Hitler, and an Old English Sheepdog sniffs Alan and imagines him as an Afghan Hound.

Opening the picture, a psychiatrist states "the final question in our survey on sex in Britain today was answered by 8345 adult males and 6320 females. To the question "What do you do immediately following the sex act?," 2% said they did it again, 4% said they had something to eat and drink, 5% said they lit a cigarette, 7% said they went to sleep, and 82% said they got up and went home."

Barron and Cope make for loveable rogues rather than the usual loathsome oafs in homegrown sex film circles, even though they are cheating on their wives and exploiting young girls. Of the supporting roles Richard Vernon is typically supercilious as Parker's Perfumes supremo Andrew Coombes, and the picture holds the distinction of being the first - and only - appearance of HRH Prince Philip in a British sex comedy, here the fantasy man of Coombes' secretary Miss Crawford (Penny Brahms). An impressive *dramatis personae* also includes Sandra Bryant as a lab assistant, the Collinsons, Andrea Allan and Me Me Lay as sexual conquests.

In fact, 1971 was a good year for formulated sex remedies: in **THE LOVE PILL**, sugar balls sold in a village shop convert even the most frigid of women into nymphos, also handily acting as a contraceptive. Produced by pornographer John Lindsay, this theme of unlimited sex without consequence was shot in the idyllic setting of Finchinfield in rural Essex. Apparently, the locals were hoodwinked by the filmmakers that they were actually making a BBC documentary about a girls cycling holiday.

SHE'LL FOLLOW YOU ANYWHERE was released Stateside as **THE PASSION POTION**. The striking Italian poster lends an unrelated gravitas to the production: additionally, **PRENDI IL SESSO E FUGGI** literally translates into the rather apt "take the sex and run."



**“Even the Dead Can Desire!”:
THE VAMPIRE LOVERS (1970)**



*Madeline Smith appeared in three Hammer films: prostitute Dolly in **TASTE THE BLOOD OF DRACULA**, sexually naïve Emma here, and mute Sarah in **FRANKENSTEIN AND THE MONSTER FROM HELL**. Smith spent most of the 1970s as archetypal British crumpet on TV; possessing an impish, innocent persona, her figure was boosted by consuming liberal amounts of muesli yogurt.*

With an absence of fresh avenues for their monsters to explore, Hammer turned to *Carmilla*. By adding a lesbian *frisson* to their already luridly realised baronial halls, village taverns and moonlit woods, the studio's Karnstein Trilogy - all produced by Harry Fine and Michael Style, and scripted by Tudor Gates - produced an established stage in which sexually charged dramas could be played out. Roy Ward Baker's **THE VAMPIRE LOVERS** is historically remarkable for being the first (and only) co-production of Hammer Films and AIP. While this looks promising on paper, the result is an uneven attempt to bring the studio into the late 1960s marketplace by revelling in lesbian couplings and graphic decapitations. In early 19th Century Styria, Carmilla Karnstein (Ingrid Pitt) is insinuated into the household of General Spielsdorf (Peter Cushing), and the death of his niece soon follows. When Emma Morton (Madeline Smith) begins to suffer from fatigue and anemia, her fate rests in the hands of young suitor Carl Ebhardt (Jon Finch) and the vengeful fathers of Carmilla's previous victims.

While too mature and earthy to make an ideal Carmilla, Pitt is a force of nature, the actress herself describing her portrayal as less interested in relationships, rather in the thrill and necessity of the kill (Ingrid displays some memorable vampiric anger, including the panting seduction of governess Mademoiselle Perrodot (Kate O'Mara)). Pitt also brings a sense of pathos to the tortured soul but isn't a very convincing lesbian - Carmilla also has erotic heterosexual encounters with butler Renton (Harvey Hall) and the doctor (Ferdy Mayne). Her mirror reflections and exposure to daylight make her an untraditional vampire as well.

Cushing's General and Douglas Wilmer's Baron Hartog make suitably grim-faced avengers, reinforcing the question of who represents the greater threat; the uninhibited vampires, or the sadistic authority figures. However, by not being cast as the Baron, Cushing is placed in the absurd position of having Wilmer explain to *him* the various ways in which a vampire may be put to rest.

*Kickstarting Hammer's fangs and bosoms phase, Ingrid Pitt is Carmilla, with Peter Cushing on set and in a publicity pose. It is interesting to note that Pitt's genre debut was in the Spanish invisible shrieking dinosaur film **SOUND OF HORROR**, which co-starred Soledad Miranda, who would take lesbian vampirism to higher levels with Jess Franco. Born Ingoushka Petrov in Warsaw, Pitt survived the Stutthof concentration camp as a child, escaping with her mother and living with partisans. This experience informed her resilience on screen, and later work as an author.*



Strange Love: **LUST FOR A VAMPIRE** (1971)

*Yutte Stensgaard is Mircalla Karnstein. The shot of her sitting upright in her coffin, bare breasts drenched in the blood of a sacrificial victim, was Hammer's most shocking image since Christopher Lee's entrance in **DRACULA**. A former au pair and model, Stensgaard also appeared in noticeable supporting parts – **ZETA ONE**, **SCREAM AND SCREAM AGAIN** and **BURKE AND HARE** – before abandoning her screen career.*



LUST FOR A VAMPIRE never raises above a schoolboy level of eroticism, but this mongrel entry has earned a reputation as a Hammer fan's guilty pleasure. Here, Carmilla Karnstein is reincarnated as Mircalla (Danish actress Yutte Stensgaard), a luscious seductress who is enrolled at an exclusive girl's school. Similar to **THE VAMPIRE LOVERS**, **LUST FOR A VAMPIRE**'s lesbian focus is blurred by its heterosexual romance between Mircalla and the writer turned schoolmaster Richard LeStrange (Michael Johnson, the part a fictional representation of Le Fanu himself). The sequence in which Mircalla and LeStrange make love is one of the most widely maligned in *any* Hammer picture. Preceded by stilted dialogue, and accompanied by the dreamy song *Strange Love* by Tracy, Stensgaard shows her stimulation through eye-rolling. Mircalla struggles with her



own situation, her nocturnal activities presumably being executed whilst in some form of trance. Only when she is challenged by seedy Headmaster Giles Barton (Ralph Bates) does the truth seep through.

With Ingrid Pitt graduating to the evil matriarch **COUNTESS DRACULA** (1971), Stensgaard joined other such one-shot Hammer starlets - Carita in **THE VIKING QUEEN** (1967), Olinka Berova for **THE VENGEANCE OF SHE** (1968) and the Collinsons as the **TWINS OF EVIL** - in posing for many cheesecake publicity shots but being dubbed and edited to varying degrees. 25-year-old Yutte is everything a traditional vampire is not: blonde, blue-eyed and with a cleft chin, but she is also enigmatic, and mannequin-like, with a forbiddingly cold core. Stensgaard does not possess Pitt's intensity, but her serene, blank-faced detachment is effective and not given enough credit as a potent *femme fatale*.

Scripted under the less lurid title **TO LOVE A VAMPIRE, LUST FOR A VAMPIRE** was a troubled production. It was to have been directed by Terence Fisher, who broke his leg (allegedly while playing "chicken" with traffic outside his favourite bar) and was replaced by Jimmy Sangster, and Peter Cushing also withdrew from the role of Barton due to his wife's illness. Uneven, silly and exploitative (never has a girlschool had such revealing attire), it throws in the nudity and girl canoodling as if they were a generic, unnuanced requirement.

Strange Love, performed by vocalist Tracy - real name Rosalind Coloman - was released as a B-side to a 1971 Columbia 7"; but the song utilised in the film is not the track featured on the 45RPM, Tracy re-recording the tune in a more up-tempo pop version. Tracy's first release on Cornet and Columbia in 1969 was Follow Me (The Baying Wolves Theme).





**“Just like a Fairytale”:
TWINS OF EVIL (1971)**

The Collinsons never truly warmed to the limelight, and retreated to more standard working practices and family life. Both had relatively short lives: Madeleine passed away from advanced emphysema aged 62, and Mary died from bronchopneumonia at 69.

This conclusion to Hammer's loose Karnstein trilogy was developed as the bounty-hunter themed **VILLAGE OF THE VAMPIRES**. However, the dynamic of the project drastically changed when Michael Style - a self-confessed devotee of girlie mags - saw the October 1970

Playboy. But the Collinsons were not an automatic casting choice, as Madeleine and Mary auditioned together with another twelve sets of twins. Kate O'Mara has also stated she was approached, but her unique look made it difficult to find her a suitable sibling, and the studio didn't warm to the actresses' suggestion to play both parts.

Budgeted at just over £200,000, **TWINS OF EVIL** is heavily influenced by **WITCHFINDER GENERAL** (1968), becoming one of the most brutal of Hammer's latter-day output (it is particularly cruel for the Woodman's daughter played by Judy Matheson, whose burning is shown twice). The film surprisingly substitutes flesh for intensity and actual nudity is sparse: after all, that was left for the promotional materials.

With the exception of Michael Powell's **PEEPING TOM** (1960), no British horror film carries more critical baggage than **WITCHFINDER GENERAL**. Dubbed "the most persistently sadistic and morally rotten film I've seen" by Alan Bennett, rarely has movie violence been used so *legitimately*. Co-produced by Tigon - British exploitation's most endearingly downmarket film company and AIP

- only Michael Armstrong's **MARK OF THE DEVIL** (1970) suggests the same rural cruelty in the witch-torturing *subgenera*. Set in pastoral East Anglia during the Civil War, Vincent Price stars as pious opportunist Matthew Hopkins, the self-appointed General who profited from the chaos by 'discovering' witches among the peasantry. The film has long been a cult item, in part because its talented 25-year-old director, Michael Reeves, died of an accidental barbiturates overdose shortly following release, but mainly because it is an extraordinarily bleak story of political evil.

No matter how well the director captures the atmosphere of 17th century religious upheaval and moral hysteria, the real Hopkins remain less well known. Qualifying his actions through religion, between 1645 and 1647 it is suspected that Hopkins was associated with as many as 200 executions - if not by his direct "examinations", then by his murderous, and seemingly omnipotent influence. One of the most significant contributions to the legend was Ronald Bassett's *Witch-finder General*, a 1966 novel which posed as source material for the film, where Hopkins is portrayed as a middle-aged Ipswich lawyer who reinvents himself as "a black-winged Attila, leaving behind him a trail of gibbet-hung corpses." This suffocating tone of misery and guilt pushed the Hopkins persona into a legendary rather than historic mindset; children's fairy tales would take on characters with tall buckled hats, knee-length boots and long knotted staffs, manifesting into an incubus. One could even suggest that the Child Catcher (Robert Helpmann) in **CHITTY CHITTY BANG BANG** - released seven months after **WITCHFINDER GENERAL** - has something of Hopkins about him.

WITCHFINDER GENERAL is extremely accurate in its interpretation of the accusation, torture and forced confession. The General is unshakeably matter-of-fact as he hangs, drowns, burns and has needles pushed into his victims, his face and voice convey comparatively little. Price's performance is not so restrained but stone cold, and it can be argued that Peter Cushing's interpretation of the Hopkins character - Gustav Weil in **TWINS OF EVIL** - is closer to the real-life person.

The Collinsons, as titular Frieda and Maria Gellhorn, stay with their puritanical uncle Weil in conservative middle Europe,



TWINS OF EVIL went into production nine weeks after the death of Peter Cushing's wife, and his performance bears the unmistakable signs of

bereavement. Consequently, a character that easily could have been no more than a religious zealot is transformed into something more resonant.

where Count Karnstein (Damien Thomas) is pitted against Weil's witch-hunting sect. Cushing gives one of his finest screen characterisations, unwilling guardian to his nieces by day, and ritually seeking out and burning young girls by night. Weil is blind in his devotion to duty, with his interpretation of good nothing more than an alternate evil to that being woven by Karnstein. Amusingly, the innocent Maria (Mary) is dubbed with an English accent, while the conniving Frieda (Madeleine, billed as Madelaine) has a continental one. Madeleine was more assertive than her sister in real life, and with a passion for old horror films: her favourite was apparently the original **NOSFERATU** (1922). "I could never have played the goody-goody Maria, as I photograph harder than my sister," Madeleine said at the time. "I loved playing the evil twin and Mary played herself!"

TWINS OF EVIL is, in fact, set 150 years before its predecessors, and is equally distant from *Carmilla*. German-born Katya Wyeth's Mircalla is apparently a succubus and reduced to a cameo, her spirit revived during a blood sacrifice. Mircalla has just enough screen time to turn The Count into a decadent vampire and provide him with his much-needed sexual perversion; Thomas was instructed to play Karnstein with a Shakespearian *grandeur*, although it is open to question how successful this is.

TWINS OF EVIL extenuates how **HALFWAY INN** treats the Collinsons, by revolving around deception and contrivance, although the righteous Maria survives in an oblique version of the *final girl*. Embellished by a rousing Harry Robinson score, the picture is directed by John Hough, who provides palatable shifts between the violence and the swirling ground-fogs (the latter kept to the crypt-filled conclusion), and as Jonathan Rigney notes in his 2000 book *English Gothic*, “even throws in a Cinderella reference at the end when all that remains of the decapitated Frieda is a single red slipper.” This masterclass proves that there was life left in Hammer Horror when tweaked effectively; the film is also enhanced by well played supporting characters: Weil’s long-suffering wife Katy (Kathleen Byron), smitten choirmaster Anton Hoffer (David Warbeck) and schoolteacher sister Ingrid (Isobel Black), plus Dennis Price and Luan Peters as pawns of The Count.

In the spirit of **LUST FOR A VAMPIRE**’s *Strange Love*, **TWINS OF EVIL** has its own musical travesty, though thankfully it was left on the cutting room floor. The scene in question sees Anton play *True Love* with the vocal accompaniment of two of his school students, and occurs just before Gustav barges in with the shrouded body of Ingrid. To have had the song included would not have only diluted the tone, it would have unnecessarily elongated one of the film’s most shocking moments. A more successful audio venture was the **TWINS OF EVIL** theme released as a rock version-single the same year as the release of the film. Arranged by Mike Batt and produced by Stephen James under the name Essjay, the 45RPM was backed with the similarly-fused psych funk fuzz instrumental Fastback. The product was available on the DJM Records label in the UK, and Hansa in Germany.

For Maria’s potential witchburning, the practice is given another mistaken layer, as illustrated in this German lobby card.



DOUBLE EVIL SHOCK HITS!

THE MOST FEARSOME FEMALES IN HORROR HISTORY!
TWICE THE SPINE-CHILLING, HEART-STOPPING TERROR!



The House That Bled To Death: All Things Must Pass

Hammer made ten films in 1971, six of which were double-bills. The team-up of *TWINS OF EVIL* and *HANDS OF THE RIPPER* is undoubtedly the cream of the crop, but such saturation meant that Hammer was not just competing with the likes of Tigon and Amicus, but they were participating with themselves.

The decline of Hammer can be linked to its failure to understand the cultural shift that the end of 1960s cinema represented. British filmmakers such as Michael Reeves and Pete Walker - together with American directors George A. Romero, Tobe Hooper and Wes Craven - moved horror into a new phase of intense but sophisticated

violence that made Hammer's output positively quaint. Even by the mid-60s trouble was looming, with rising costs and increasing competition, but Hammer seemed uninterested in nurturing new talent at this time, as their output became increasingly formulaic and threadbare both intellectually and in physical production.

Romero's **NIGHT OF THE LIVING DEAD** (1968) did for the horror genre what Hammer achieved in 1957 with **THE CURSE OF FRANKENSTEIN**: it made everything before it seem dated and predictable. Not only did Romero rewrite zombie lore, the film looked like a newsreel, where economy was turned into an artistic value; Hammer, still largely stuck in a Victorian world of vampires and mummies, lacked any connection to contemporary existence. Consequently, this New Order created a change away from the tidiness of the staid British horror film and created a *tableau* where monsters and humans could no longer be easily distinguished.

To add to Hammer's woes, cinema audiences continued to decline due to the increasing popularity of television, and as the 1970s dawned, this was the era where British picture houses were being converted to bingo halls or being closed down altogether. American financiers were also retreating back to Hollywood, and when Anthony Hinds retired from Hammer in 1970, the studio effectively lost its foundation, a producer and writer who had forged Hammer Horror as a brand. The floodgates were well and truly open for new individuals and ideas, but those who *were* engaged only fragmented a dying identity. The Karnstein Trilogy may have been a fresh take but still from an old formula; and by using such a powerful and uninhibited figurehead as Ingrid Pitt, there was a further embellishment of sexuality as a continental Europe idea, rather than a homegrown talent to build upon.

With cinema narrative changing to address not just sex and violence but sexual violence, 1971 was a watershed year, resulting in intense censorship battles over blasphemy and extreme content. This period, often called the "New Hollywood" era in the US or the rise of "exploitation" in the UK, saw a clash between permissive creative freedom and conservative demands for morality, with key films like **STRAW DOGS**, **A CLOCKWORK ORANGE** and **THE DEVILS** facing major censorship challenges. In Sam Peckinpah's **STRAW DOGS**, Dustin Hoffman's David might have been the hero-protagonist, but Susan George's Amy is its doomed centre, a prisoner of the primitive society in which she was raised.

*Stanley Kubrick's **A CLOCKWORK ORANGE** has an abstract view of violence: even the rape scene has no feeling. It spoke to 1970s Britain in a profound way - far from what was being produced by Hammer - bringing a demonic portrayal of the day's civil unrest, Miner's Strikes, three-day weeks and blackouts.*





Dead and Buried:
SCARS OF DRACULA (1970)
COUNTESS DRACULA (1971)
DRACULA A.D. 1972 (1972)
THE SATANIC RITES
OF DRACULA (1973)

To highlight the downhill spiral for Hammer Dracula pictures, SCARS OF DRACULA sports the most laughable rubber bats in British horror film history, a folly only hinted at on the poster.

Hammer's final Gothic outing for The Prince of Darkness, **SCARS OF DRACULA**, has Christopher Lee afforded more screen time and dialogue. Uttering his lines in a dreamy tone under pasty make-up, this could be the result of Lee's oft-quoted desire to express "the loneliness of evil" and the curse of immortality; alternatively, it was the disenchantment of an actor

tiring of a limiting role. Whatever the intention, the film dispenses with the studio's sensual lord vampire to create an atmosphere of brutal violence, to keep up with the more graphic viewing trends.

The Count is suddenly transformed into a sadist, mystifyingly stabbing vampiric concubine Tania (Anouska Hempel) to death, and branding butler Klove (Patrick Troughton) with a white-hot sword. He also impales womaniser Paul (Christopher Matthews) on a metal hook, and sends legions of bats to massacre an entire church of women and children; even the story is set in motion by a bat vomiting blood on his remains. To further the enforced irrelevance, Director Roy Ward Baker's preparatory work apparently drew him to actually read *Dracula*, inspiring the filmmaker to add an "unprecedented" shot from the novel of The Count scaling his castle's wall, which he claimed was his "only contribution to the Dracula cycle." Obviously he had never seen **DRAKULA ISTANBUL'DA**, which included this seventeen years previously.

After her animated antics in **THE VAMPIRE LOVERS**, Ingrid Pitt is wasted in **COUNTESS DRACULA**, Hammer's pedestrian take on the legend of Elizabeth Báthory, a Hungarian noblewoman who allegedly killed and bathed in the blood of young virgins to retain her beauty. Made by two Hungarian émigrés working in England - producer Alexander Paal and director Peter Sasdy - Countess Elisabeth Nádasdy (a robust but dubbed Pitt) has her steward and lover Captain Dobi (Nigel Green) kidnapping and murdering local girls, whilst she pursues young soldier Imre Toth (Sandor Eles). As a cover for her crimes, while rejuvenated, she takes the identity of her own daughter, a plan that is complicated when her actual offspring Ilona (Lesley-Anne Down) returns home. Despite Báthory's blood-drenched legacy the movie is more historical drama/fairy tale, making great use of the handsome sets and costumes inherited from Charles Jarrott's Anne Boleyn biopic **ANNE OF A THOUSAND DAYS** (1970) starring Richard Burton.

After these period efforts, Hammer brought Dracula back to London - but in outlandish settings. When Warner Brothers noted the success of AIP's **COUNT YORGA, VAMPIRE** at the beginning of the 1970s - in which Robert Quarry prowled present-day Los Angeles - they ordered two Hammer Dracula's to follow suit, bringing the character to modern-day London. What should have been a fresh new direction resulted in **DRACULA, A.D. 1972** (1972), one of the studio's most glorious mishaps. In Hyde Park, 1872, Lawrence Van Helsing (Peter Cushing) dies from the strain of destroying Dracula (Christopher Lee). During Van Helsing's funeral at St Bartolph's, one of the vampire's disciples - Alucard (Christopher Neame) - buries his master's ashes nearby. Jumping to Chelsea, 1972, we see Alucard organising a black mass at St Bartolph's, supposedly for teen thrills. The culmination of the ritual, however, is the rejuvenation of Dracula, and Alucard lures young victims to the deserted graveyard for his master's pleasure, one of which is buxom Jessica Van Helsing (Stephanie Beacham), descended from a line of vampire hunters and the Count's favoured target. Her grandfather Lorimar (Cushing) - equipped with the devices to snare the Count - subsequently confronts his enemy.

The major flaw is that once Dracula is resurrected, he never leaves the derelict church where he's been revived, so the movie might as well take place in 1872, where the film's rousing pre-credits sequence takes place. Cushing relishes his Van Helsing role, and at least tries to act as a voice of reason to Jessica and the film in general, although the script insults the audience's intelligence when even Van Helsing has to take up pen and paper to work out that Alucard is Dracula spelled backwards.

Warner expressed little enthusiasm for the direct sequel - the sombre and apocalyptic **THE SATANIC RITES OF DRACULA** - and never released the film in America, where it wouldn't be in general circulation until independent Dynamite issued the film under the flaccid title **COUNT DRACULA AND HIS VAMPIRE BRIDE** late in 1978. This time, rather than the Count skulking in crypts and



pouncing on Hammer's latest nubile protégé, Van Helsing (Cushing) discovers that reclusive property developer D.D. Denham is in fact the Count (Lee), who intends to wipe out the human race with a newly perfected strain of plague. The script creates another own-goal in a plan which will inevitably deprive the vampire of his food supply (a mournful echo perhaps of Lee's own overwhelming desire to put Dracula behind him). The Count is morphed into a hybrid of Howard Hughes and Fu Manchu for an almost James Bond-like adventure; this will probably be the only Dracula film to have The Count employing a gang of motorcycle-riding toughs to do his daylight dirty work.



*Secret Service secretary Jane (Valerie Van Ost) succumbs to **THE SATANIC RITES OF DRACULA**.*

**The Julie Ege Show:
CREATURES THE
WORLD FORGOT (1971)
LEGEND OF THE 7
GOLDEN VAMPIRES (1974)**

*Julie Ege poses for **CREATURES THE WORLD FORGOT**, a movie as exciting as watching cave paint dry.*



In April 1970, a campaign was launched to find the "Screen's New Sex Symbol of the 70s," who would be offered the starring role in **CREATURES THE WORLD FORGOT**. Au pair, *Penthouse* pet and former Miss

Norway Julie Ege was picked from over 2,000 replies. However, Ege was far from happy with the long shoots in the Namib desert; homesick and away from a newborn child, she also disliked her overwrought wig and cut-price bikini.

CREATURES THE WORLD FORGOT was another of Michael Carreras' attempts to lure Hammer away from their gothic underpinning. Unable to secure the budgets for his extravagant fantasies, the studio's fourth cave girl picture also excluded any cumbersome stop-motion dinosaurs that had delayed **ONE MILLION YEARS B.C.** (1966) and **WHEN DINOSAURS RULED THE EARTH** (1970). Unfortunately, the picture acts as both a limp finale for Hammer's prehistoric filmography and the non-start of Ege as an international starlet. Aside from the studio's publicity fanfare, in reality it was the press coverage the Norwegian gained from her largely naked role in Marty Feldman's **EVERY HOME SHOULD HAVE ONE** (1970) that swung the casting choice. Subsequently, Ege appeared in a handful of "last gasp" horror and sex pictures, and retired from the industry soon after Derren Nesbitt's **THE AMOROUS MILKMAN** (1975); working largely in the Oslo public health sector after training as a nurse, she succumbed to breast cancer in 2008.

Ege's second and final Hammer role was as Vanessa Beren - a wealthy widowed suffragette who funds an expedition to exorcise evil - in the equally desperate **THE LEGEND OF THE 7 GOLDEN VAMPIRES** (1974). Billed as "The First Kung-Fu Horror Spectacular," the movie - directed by Roy Ward Baker - was Hammer's uneasy co-production with Run Run Shaw, a leading light in the Kowloon-based Shaw Brothers company. Not originally written as a Dracula film, the hasty prologue sees The Count (James Forbes-Robertson, thanklessly replacing Christopher Lee and looking like a drag queen) revived by Kah (Chan Sen). Dracula possesses Kah's body and returns to the village of Ping Kuei, where he commands the Seven Golden Vampires, who raid the town and harvest the blood of naked women in a trough - eight gullied slabs arranged like petals around a central, bubbling cauldron. Lecturing at China's Chung King university, Professor Van Helsing (Peter Cushing) is approached by student Hai Ching (David Chiang), a native of Ping Kuei, for his help.

Although the film benefits from a powerful James Bernard score and John Wilcox's Panavision framing, it is structured more like a Western than a Horror or Kung-Fu film. **THE LEGEND OF THE 7 GOLDEN VAMPIRES** may look to an air of derring-do, but acts as a substantial fall from grace for the Hammer vampire.

Julie Ege also had a fleeting singing career. Her first single - Love, a ballad by John Lennon - was released by CBS in 1971. Fans had to wait until 1977 for her second single, with the disposable disco funk of Touch Me.



**Frankenstein Must Be Destroyed:
HORROR OF FRANKENSTEIN (1970)
FRANKENSTEIN AND THE
MONSTER FROM HELL (1974)**

*Bristol native and future Darth Vader David Prowse is the **HORROR OF FRANKENSTEIN**. Prowse became the more approachable Green Cross Code Man the same year.*

While Hammer's Dracula's were eroding under increased grue, motorcycle gangs and martial arts, the studio's other mainstay, Baron Frankenstein, was also suffering. Jimmy Sangster's **HORROR OF FRANKENSTEIN** is detested by purists for its comedic tone; reusing the Karnstein Castle set from **THE VAMPIRE LOVERS** and even shooting most of its forest scenes on Elstree stages additionally give a distinctly cheap feel. The film opens with Victor Frankenstein (Ralph Bates) at school, accompanied by friends Elizabeth (Veronica Carlson), Stefan (Stephen Turner) and Henry (Jon Finch). Victor arranges for the death of his father and travels to university in Vienna, where he acquires sidekick Wilhelm (Graham James) and impregnates the daughter of the Dean. Returning to Ingstad, Victor starts a series of experiments, using corpses delivered by a local body snatcher (Dennis Price) - who lets his wife do the digging. After electrocuting Wilhelm for complaining about his work, Victor poisons Elizabeth's professor father (Bernard Archard) for his brain, but the organ is damaged and the resulting patchwork man is a mute thug (David Prowse).

Initiated as a start-over remake of **CURSE OF FRANKENSTEIN**, the picture dispenses with Peter Cushing's services and tries to introduce a younger generation (a failed attempt, as Cushing returned four years later). Despite the traditional 19th Century setting, **HORROR OF FRANKENSTEIN** is very much of its time - as illustrated by Bates' hair and puffy shirts - and quite



anarchic, mixing additional plot threads (Elizabeth's finances, Stefan's crush on Victor) with comic relief (a severed arm making a V-sign). Duelling *femmes fatales* Kate O'Mara (as a bed-warming housekeeper) and Carlson are always watchable, but only Price can deliver a performance at the correct pitch. Bates, at this point being groomed to become the studio's next big star, is not so much a mad scientist but a psychotic one, enjoying the thrill of the kill and rejoicing in the fact that he has this powerful monster ready to do his bidding. And when The Creature eventually appears - an hour in, and sporting white cycling shorts - Prowse goes through the motions with a checklist of victims and a perfect physique which bestows its fragmented origins.

With an absurdly low budget, Terence Fisher's asylum-set **FRANKENSTEIN AND THE MONSTER FROM HELL** is a grim epitaph for the Baron and Fisher himself, a Hammer Horror - unlike many of the period - which didn't rely on sex to try to elevate its fortunes. Hollywood had once stood in line to finance the studio's profitable output, yet the vogue for Gothique had passed; when Frankenstein (Peter Cushing) is told that he's mad, he laughs and in a line penned by the actor himself replies "oh possibly. I must admit I've never felt so elated in my life. Not since I first ... but that was a long time ago."

As in **TASTE THE BLOOD OF DRACULA**, a franchise character is partnered with a younger equivalent - here surgeon Simon Helder (Shane Briant) - and the film benefits from remaining focused on the making of the monster, rather than cutting away to various asides (even the Baron's servant (Madeline Smith) is mute and inconsequential). Cushing - looking alarmingly gaunt and frail - is ill-served by a blonde curly wig and top hat, which only accentuates his thin frame and bony structure. Underneath the awkward, hulking and hairy creature suit, David Prowse gives perhaps his only performance in movies. None too pleased about his new skin, the abomination's dilemma is best conveyed when he caresses the violin possessed in his previous life, only to moments later smash it when realising the futility of the situation, much like Hammer's plight by 1974.

**Enter Brian Clemens:
DR JEKYLL AND
SISTER HYDE (1971)
CAPTAIN KRONOS
VAMPIRE HUNTER (1974)**

Ralph Bates and Martine Beswick are perfectly cast as DR JEKYLL & SISTER HYDE.



With Hammer struggling to revitalise their outdated mythologies, a potential saviour came in the form of THE AVENGERS *alumni* Brian Clemens, who created

fresh adaptations of two renowned horror themes. The first, **DR JEKYLL & SISTER HYDE** - directed by Roy Ward Baker - sees Jekyll (Ralph Bates)'s obsessive quest for the elixir of life make him change sex into Hyde (Martine Beswick). A decidedly kinky reversal of the familiar tale, Bates' creepy austerity is countered perfectly by Beswick's blatant full-bodied sexuality. It has the look of *Oliver!*, with its cheeky street urchins and gin-swilling tarts, but Clemens' off the wall approach encompasses too much: the jovial threads of Jack the Ripper, Dorian Gray, Burke and Hare and Sweeney Todd jar somewhat with the disturbingly frenzied stabbings of Betsy (Virginia Wetherell) and Professor Robertson (Gerald Sim).

Clemens' second Hammer screenplay proved to be every bit as iconoclastic as his first. The sleeper **CAPTAIN KRONOS VAMPIRE HUNTER** - directed by Clemens himself - has the swash-buckling, eponymous hero (Horst Janson) seeking to destroy a vampire clan who drain youth rather than blood. Although dubbed by Julian Holloway, Janson gives a brooding performance for what is an outstanding creation; the character of Kronos is fleshed out by an intriguing back-story (his mother and sister were vampires) and memorable sidekicks (hunch-backed Professor Grost (John Cater), gypsy Carla (Caroline Munro)). The film also created a whole new vampire lore; not only are victims emaciated, different methods kill

specific breeds, dead toads buried in boxes will spring to life if a vampire walks across it, and flowers will wilt in the undead's wake.

CAPTAIN KRONOS VAMPIRE HUNTER effectively portrays the English countryside in perpetual autumnal decay. Clemens seems set on desexualising his vampires (their quest for youth is not so much driven by their unchecked libido as it is by a self-admiration), and his direction makes the film move with an agility that many latter-day Hammer's lacked. Yet both these brave



attempts didn't appeal to the cinemagoers of the day. While Hammer's own feature version of **ON THE BUSES** was breaking house records during its first days of release, the double bill of **DR JEKYLL & SISTER HYDE** and **BLOOD FROM THE MUMMY'S TOMB** managed only a meagre showing in its opening week at London's New Victoria. Similarly, with no assured distribution, **CAPTAIN KRONOS VAMPIRE HUNTER** - whose principal photography actually wrapped nearly two years previously - was barely released.

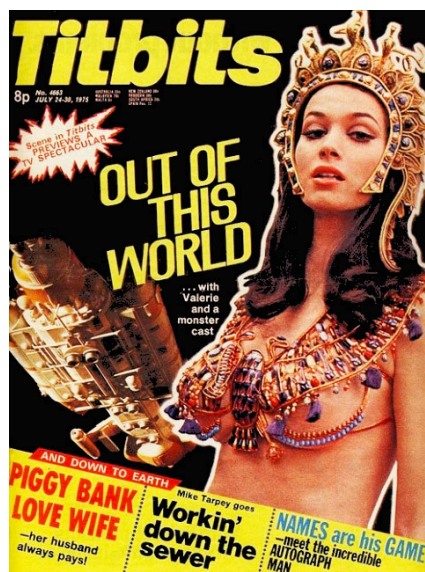


CAPTAIN KRONOS VAMPIRE HUNTER was adapted into comics by Steve Moore and Steve Parkhouse for Hammer's Halls of Horror #20 (May 1978). An original strip featuring the character also appeared in the first three issues of the magazine.

**Last Hurrahs:
BLOOD FROM THE
MUMMY'S TOMB (1971)
HANDS OF THE RIPPER (1971)
VAMPIRE CIRCUS (1972)**

*In her dubbed, dual role of Margaret Fuchs and Queen Tera for **BLOOD FROM THE MUMMY'S TOMB**, Valerie Leon leaves quite an impression. Valerie once received fan mail from a death row inmate, asking for a signed photograph to help "ease him to the afterlife." Queen Tera in all her finery even made the cover of Titbits (No. 4463, July 24 - 30, 1975).*

It wasn't *all* doom and gloom for Hammer's twilight years. **BLOOD FROM THE MUMMY'S TOMB** is a lurid adaptation of Bram Stoker's *The Jewel of Seven Stars* (1903); it is a film as much about images as it is characters: snake and cat statues, the skull of a jackal, a ruby ring and a fixation with throat cutting. In early 1970s London, Margaret (Leon) suffers a recurring nightmare about an ancient Egyptian Queen to whom she bears an uncanny resemblance. The priests who entomb the Queen first chop off her hand but, after throwing the member to the jackals, are killed by a mysterious force that lacerates their throats. A day before her birthday, Margaret's father, archaeologist Professor Fuchs (Andrew Keir), gives her a ruby ring. This artifact was discovered when, twenty years before, Fuchs and four others broke into the tomb of Queen Tera and found the item on a disembodied hand. At that moment, thousands of miles away, Margaret's mother died giving birth to her, signaling the start of Tera's sorcery from beyond.



Fitting for its subject, **BLOOD FROM THE MUMMY'S TOMB** was one of Hammer's most cursed pictures. Peter Cushing was initially Fuchs, but Keir was hurriedly drafted in because of Helen Cushing's ill health. Screenwriter Christopher Wicking was banned from the set after an altercation with producer Howard Brandy, an art department employee died in a motorcycle accident, and director Seth Holt succumbed to a sudden, fatal heart attack with a week's filming still to complete. Michael Carreras, who had just become the studio's Managing Director, prepared for a total re-shoot, but ultimately finished the shoot and supervised the assembly himself.

Despite all this behind the scenes chaos, the film is a welcome re-imagining of the rightfully maligned Mummy sub-genre, moving away from a boring, shambling monster. It also possesses an atmosphere unlike any other Hammer, which is refreshing particularly in context with the studio's cheapening output; the drab modern suburbia seems almost permanently overcast, the nocturnal gloom an appropriate atmosphere for the return of Tera. It is as if Holt's spirit hangs over the production, creating an eeriness and melancholy that crosses the barrier between life and death. The problems that plagued the film inadvertently contributed to its non-linear style, but **BLOOD FROM THE MUMMY'S TOMB** has an almost *Lovecraftian* feel, and also benefits from an effective severed hand, where disturbing shots of Tera's lactating stump ooze blood after each slaying.

HANDS OF THE RIPPER was arguably the studio's finest release of the 1970s, and their first flirtation with Saucy Jack since the Exclusive-bannered **ROOM TO LET** in 1950. Directed by Peter Sasdy, **HANDS OF THE RIPPER** has a quality of production which contradicts the truth of a company in decline: a lush score, impressive stock sets, and use of real locations and extras provide a fitting stage for a uniformly excellent cast, and even the blood looks real. In a memorable pre-credits sequence set in Berner Street, Whitechapel, a young girl watches as her father is revealed to be a syphilis-scarred man leading a double life as Jack. Anna (Angharad Rees) grows to young womanhood as an orphan, working for a charlatan psychic, Mrs Golding (Dora Bryan). After committing the impaling murder of Golding of which she is not suspected, brusque

Dr Pritchard (Eric Porter) - an early practitioner of Freudian psychology - takes Anna home as his ward.

Rees is the antithesis of the usual cleavage-heavy Hammer female lead, her doll-like visage effectively illustrating the innocence behind her curse as the "possessed" spirit of a serial killer. Its an interesting twist on Ripper lore which can be traced back to the "Mad Midwife/Jill the Ripper" theory, which surmised that there was a female covering up a series of botched abortions, a notion quashed by the fact that none of the victims were pregnant. Anna is so fragile the viewer is helplessly sympathetic towards her, despite her acts of grandiose murder (none of which are committed by knife) whenever she becomes entranced by sparkling light: housemaid Dolly (Marjie Lawrence) has her throat slashed by a vanity mirror and left in a bath of blood; Prichard's torso is perforated by a sabre; and prostitute Long Liz Stride (Lynda Baron) has her face pierced by hatpins. Despite this carnage, **HANDS OF THE RIPPER** is almost a love story, longer on character relationships and period atmosphere than these exploitative scenes suggest.

Picking up the gauntlet thrown down by **TWINS OF EVIL**, Robert Young's **VAMPIRE CIRCUS** also rediscovers the studio's vigour, pushing Hammer further into the softcore sex and copious bloodletting required to maintain interest amongst pictures made outside of Elstree. Despite the film being Young's first picture, and the inevitable delays resulting from the extensive use of animals, Michael Carreras pulled the plug on the unfinished production when it had reached the end of its six-week shoot. Similar to the outcome of **BLOOD FROM THE MUMMY'S TOMB**, the footage was spliced together to create a *Euro-horrorresque* charm of its own.

Opening with a twelve minute prologue which plays like a featurette, in 1810, vampire Count Mitterhaus (Robert Tayman) and his mistress Anna Mueller (Domini Blythe) are apparently destroyed by the villagers of Schtettel. Fifteen years later the village is riven with plague and quarantined, and The Circus of Nights, led by an enigmatic gypsy woman (Adrienne Corri), arrive to entertain the villagers nightly with a Tiger Woman (Serena), a Panther Man (Anthony Corlan), twin acrobats Heinrich (Robin Sachs) and Helga (Lalla Ward), and a clown dwarf (Skip Martin). In fact the troupe are

undead, shape-shifting relatives of Mitterhaus, who seduce and procure the blood of the local youth to resurrect him.

The Circus of Nights ("A hundred delights!") is one of the most subversive takes on the essential innocence of the carnival ethos. The villagers gasp in amazement at the antics of the troupe, and even though the performers change into bats and black panthers before their eyes, they take a remarkably long time to react to their visitors' true nature. The villagers are portrayed as generally deserving of the various fates that the vengeful vampires see fit to bestow upon them. The undead are predominantly young, talented and sexy, whereas the town folk are sexually repressed, middle-aged, unattractive and riddled with fears and prejudices. When Anna watches her lover feed from the throat of a young girl in the prologue, watching in voyeuristic ecstasy in a prelude to making love with Mitterhaus, there is no question that she is truly liberated.

VAMPIRE CIRCUS not only breaks the taboo of unleashing violence to young children - a scene where two boys are lured to The Mirror of Life is particularly uncomfortable - it dares to be homoerotic, suggestively bestial and incestuous. It is all hugely entertaining, and the only main quibble is the lack of a name horror star. Laurence Payne's world-weary schoolmaster, the central heroic figure, only receives sixth billing in a large cast which includes David Prowse unsurprisingly as the circus strongman, Thorley Walters as the bumbling Burgomeister, John Moulder-Brown as the most unconvincing romantic lead in the whole Hammer canon, and Lynne Frederick - the future wife of Peter Sellers and David Frost - as Dora.

Bald, naked and coated in body paint, Serena is the Tiger Woman in VAMPIRE CIRCUS.



**Into the Abyss:
DEMONS OF THE MIND (1972)
TO THE DEVIL A DAUGHTER (1976)**

DEMONS OF THE MIND is a series of horror clichés substituted as a plot.

DEMONS OF THE MIND -

directed by Peter Sykes and written by Christopher Wicking - is a failed attempt at juggling ideas; here, Hammer's Middle Europe is mixed with fledgling psychiatry. We focus on Baron Friedrich Zorn (Robert Hardy), who fears he has passed on the "family madness" to son Emil (Shane Briant) and daughter Elizabeth (Gillian Hills). Held



captive to curb their incestuous desires, Emil is at least released at night to murder women, while Elizabeth is "bled" to make her weak (making use of a vintage Scarificator from the British Museum). When discredited psychologist Falkenberg (Patrick Magee) arrives with his associate scholar Carl (Manfred Man singer Paul Jones), an experiment to rid Emil of his lust involving Inge (Virginia Wetherell) ends in another strangulation. The villagers, influenced by a deranged, self-styled Holy Man (Michael Hordern), decide that Zorn is the true demon, and stake him with a burning cross.

DEMONS OF THE MIND is a relentlessly dour experience. Magnee's unhinged Mesmerist and Van Helsing substitute helps no one ("Better men than I have been booted out of Vienna!"), an alleged Priest is a dangerous zealot, and the villagers revel in their own sadism. The picture also serves up a copious amount of exploitative gore: although optically fogged, Zorn's wife is seen to slash her wrists and throat in front of her children, but further scenes of Emil killing maiden aunt Helda (Yvonne Mitchell) with a bunch of keys and Zorn's climactic impalement are in no way shrouded.

The original pitch to Hammer by Frank Godwin - the composer-cum-independent producer who penned *Strange Love* for **LUST FOR A VAMPIRE** - was actually a werewolf picture. The studio was intrigued by Godwin's knowledge of the legend of Blutlust, and together with Wicking, formulated a treatment based on the Bavarian story of a man-wolf which was actually a psychopathic condition not understood by the medicine of the time. However, the tale was a complete fabrication, and Hammer did not warm to the werewolf elements anyway, leaving only a vague lycanthropic reference in the finished film where Zorn imagines himself stalking as an animal. To further the pseudo-werewolf angle, the cinematography is by Arthur Grant, making his last Hammer picture in an association which started with the Oliver Reed favourite **THE CURSE OF THE WEREWOLF** in 1961.

Occultist Aleister Crowley's mandate to bring the Devil's offspring to Earth was channelled into his 1929 work *Moonchild*. This inspired a 1953 Dennis Wheatley novel that acts as the springboard for **TO THE DEVIL A DAUGHTER**, the last Classic Era Hammer Horror. The film tells of excommunicated Father Michael Rainer (Christopher Lee), who is head of a cult which rears minors in a closed Catholic convent to serve Astaroth. One charge - Catherine Beddows (Nastassja Kinski) - has been chosen as the Devil's

representative when she comes of age. Catherine's haunted father Henry (Denholm Elliott) enlists occult author John Verney (Richard Widmark) - an obvious Wheatley alter ego - as the girl's temporary guardian, and with the aid of his agent Anna (Honor Blackman) and her gallery-owner boyfriend David (Anthony Valentine), aim to halt Rainer's fiendish plans.

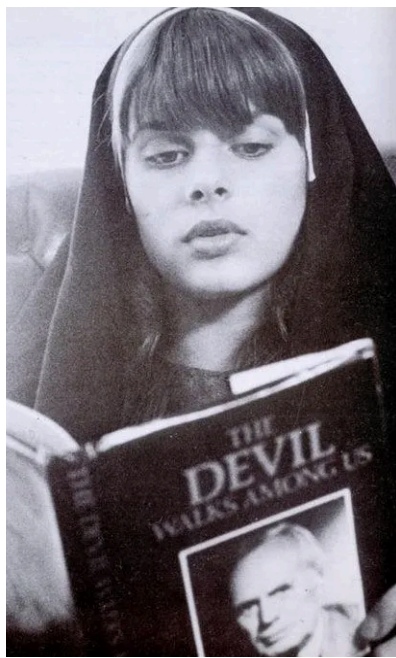


*In a role originally intended for Marianne Faithfull, Gillian Hills plays somnambulant Elizabeth Zorn in **DEMONS OF THE MIND**. Faithfull was pulled late on due to insurance issues on her drug use.*

Directed by Peter Sykes, **TO THE DEVIL A DAUGHTER** was afforded the largest budget for any Hammer, but it was a troubled production. Widmark was always on the cusp of quitting, allegedly punched an electrician on set and considered the subject matter distasteful and beneath him; Christopher Wicking's typically anarchic script was constantly being rewritten by Gerald Vaughn-Hughes; and stuntman Eddie Powell suffered burns when set on fire for David's church-bound demise. There was also controversy surrounding Kinski; her naked cavorting in the final scenes - as the actress was born in 1961 - made them highly illegal.

But the film suffers most from its notorious ending: in the rough cut, an alternate conclusion saw Catherine return to the Bavarian convent to perpetuate the evil of Father Michael. But in the final product, all we get is Verney halting the wave of evil by throwing a rock at Rainer's head. It seems an unintentionally hilarious way to end Hammer's first and most substantial tenure, but strangely fitting for an establishment which had finally run out of steam.

*Christopher Lee and Nastassja Kinski in **TO THE DEVIL A DAUGHTER**. 1976 was a busy time for Klaus Kinski's daughter: she was caught shoplifting and sentenced to three months in a juvenile detention centre, and soon afterwards began a relationship with underage enthusiast Roman Polanski.*



Coda I: The Satanic Seventies in Context



Harvey Stephens as Damien Thorn in **THE OMEN**. In the ultimate of ironies, it was the incredible box office of Richard Donner's film which enabled Fox to complete **STAR WARS**, creating a seismic shift in optimism. As the 1970s developed, George Lucas' game-changer and Steven Spielberg's **CLOSE ENCOUNTERS OF THE THIRD KIND** forged a death knell for darker genres: the blockbuster created clean, antiseptic hope that reached out to the stars.



With the 1968 releases of Roman Polanski's **ROSEMARY'S BABY** and Hammer's **THE DEVIL RIDES OUT**, diabolical clouds were gathering for mainstream cinema. And after the release of William Friedkin's cultural behemoth **THE EXORCIST** in 1973, major studios viewed Lucifer as big business. Religious gobbledygook reached its zenith with **THE OMEN** (1976), which was also the first horror movie to have substantial promotion; The Devil would not rise within politics, but rather in the depths of sales and marketing.

On a broader scale, lines between conventional releases and independent/underground pictures were also blurring. Although packaged as a documentary, **LEGEND OF THE WITCHES** (1970) unsuccessfully mixes secret rituals and psych-out visuals for the raincoat brigade. Allegedly showing the state of modern British witchcraft, the film is painfully dull, particularly harmful because it was publicised as titillating exploitation. For example, we are led to believe that hip covens are filled with long haired, firm breasted twenty-year-olds, and slightly balding forty-year-old men.

Most fictional British horror films of this period also offered a more softcore porn perspective. **VIRGIN WITCH** (1972) tells of two sisters - Christine and Betty (played by real life siblings Ann and Vicki Michelle) - who run away from home with dreams of fame and fortune in London. Christine is hired for a photoshoot by Sybil Waite (Patricia Haines), a predatory lesbian who uses her modeling agency as bait to lure attractive young women to her coven. In one handy checklist typical of the times, **VIRGIN WITCH** fuses sexuality, naïve transients and the supernatural.

Part of the reason why the selling of Satan was so resolute in the 1970s is that a large majority of the stories purported to be based on real events, murder cases or ancient texts. This provided an array of investigative media and tie-ins for eager public consumption; **THE AMITYVILLE HORROR** (1979), in particular, summed up the decade by groaning under the weight of ridiculous claims, sensationalist documentaries and lawsuits.

Amazingly, amongst the madness, British neo-Paganism was becoming a viable lifestyle choice. The teachings of Aleister Crowley were widely read, and Alex and Maxine Sanders' fast multiplying Notting Hill coven involved lots of nudity and chat show appearances. Even children's encyclopedia magazine *Man, Myth and Magic* pitched witchcraft, cults and drugs.

Legendary for his substance use, Crowley achieved further notoriety with *sex magick*, or intercourse continued indefinitely without orgasm - to produce drawn-out states of intoxication. Suffering from bronchial infection and heroin addiction, he passed away quietly in a Hastings boarding house in 1947, and was almost forgotten until rock musicians - who alone had the money and inclination to live as Crowley did - started their squalid fixations. With insatiable appetites and a wardrobe of spectacular costumes, it's as if Crowley had predicted this heady lust and was transformed into a rebellious icon, crowned by his inclusion on the cover of The Beatles' *Sgt Pepper's Lonely Hearts Club Band* (1967).

Crowley's most infamous link to rock was Led Zeppelin's guitarist Jimmy Page, whose interest stretched to buying the Magus' Boleskine House residence, a sprawling farmhouse on the shores of Loch Ness. Rumours of devilry dogged Zeppelin throughout their

career, not just fuelled by Page's interest in Crowley, but also in their mysterious album sleeves and personal tragedies (singer Robert Plant's son Karac died of a respiratory infection in 1977, and drummer John Bonham succumbed after a drinking binge in 1980).

Rumours surfaced about Zeppelin's so-called *Black Album*, a record of death chants that a German writer claimed he had translated from Old Swabian. There was also controversy for their trademark track *Stairway to Heaven* beginning in 1982, when a prominent Baptist used his radio pulpit to preach that the song carried subliminal backward messages. With members of the California State Assembly claiming they heard "I live for Satan," Zeppelin were denounced as agents of The Devil, luring millions of teenagers into damnation.



Asked of any connection to the Black Arts, Zeppelin publicist B.P. Fallon once said "Jimmy Page certainly wasn't sacrificing virgins at midnight. He couldn't find any." Robert Plant also dismissed any pacts, remembering that the only deal the band made was with some of the girls' High Schools in the San Fernando Valley.



Aleister Crowley and Led Zeppelin's Jimmy Page. Throughout his life, Crowley would dub rotating female partners his Scarlet Woman; yet many biographers believe that Crowley's first mystical experience was prompted by an initial "experience" with another man. Zeppelin's phallic guitar worship and uninhibited sexuality made them the rock phenomenon of the debauched and bloated 1970s. Viewed today, their legacy is marred in plagiarism and liberal contact with underage groupies.

Coda II: Depredation, Devils and Droogs

*Vanessa Redgrave cackles and leers as hunchbacked Sister Jeanne of the Angels in Ken Russell's controversial masterpiece **THE DEVILS**. Her demonic voice, implements of masturbation and even a spider-walk were all seen two years before **THE EXORCIST**.*

As previously outlined, 1971 was an unprecedented and defining year for aggressive cinema releases, as the censor was confronted with an unholy triumvirate: Sam Peckinpah's Westcountry Western **STRAW DOGS** was accused of glamouring rape and glorifying misogynistic sadism, Ken Russell's historical psycho-drama **THE DEVILS** fused sexual repression with political corruption, and Stanley Kubrick's dystopian **A CLOCKWORK ORANGE** employs violence to comment on broader themes of youth culture and psychiatry. Despite the gulf in budgets, this heady mix truly puts Hammer's *milieu* at the dawn of the new decade firmly in its place.

In **STRAW DOGS**, Amy (Susan George) and American mathematician husband David (Dustin Hoffman) relocate to her home village in the rural Westcountry. The couple soon realise that his intellect and her girl next door image cause resentment, factors festering with the couple's own marital problems. In the final act, David runs over suspected paedophile Henry (an uncredited David Warner) and takes him home, unaware that he has broken the neck of a flirtatious teenager. When the girl's drunken father (Peter Vaughan) discovers that the couple are hiding Henry, a whiskey-fuelled posse besiege David and Amy's abode of Trencher's Farm.

Shot by John Coquillon - who similarly gave us a *tableaux* of countryside violence for **WITCHFINDER GENERAL** - **STRAW DOGS** is a draining experience. The notorious double rape sequence is still troublesome, particularly because of its ambiguity: after initially resisting her first assailant - former boyfriend Charlie



Venner (Del Henney) - Amy appears sympathetic toward him, seemingly on the grounds of their past relationship during her formative years. During the climactic pitched battle - which includes a shotgun blast to the father's foot and Venner dispatched in the giant jaws of an antique poachers trap - David becomes as bestial as the raiders, and *loves it*. David's regression - or progression? - to a feral state defending his home feeds Peckinpah's career-long blood lust. The director had read books by Robert Ardrey, who hypothesised that man's voracious appetite for violence is not the product of environment or childhood trauma as Marx or Freud believed, but pure instinctual drives, creating a murderous ape who fashions ever more sophisticated weaponry to satisfy a desire for control of territory. It is this need for land, not women, that subscribes most to Peckinpah's *oeuvre*, and the climactic chaos leaves Amy suitably abandoned.

Based on a play by John Whiting - staged in London by the Royal Shakespeare Company in 1961 - and Aldous Huxley's 1952 book *The Devils of Loudun*, **THE DEVILS** tells the shocking true story of political and religious persecution in 17th century plague-infested France. King Louis XIII (Graham Armitage) and Cardinal Richelieu (Christopher Logue) conspire to create a new France where Church and State act as one, and troops are sent to destroy the fortification of Loudun, which is vital to plans to demonise the Protestant faith and ensure that Catholicism is embraced throughout the territories. Father Urbain Grandier (Oliver Reed), the charismatic Jesuit priest of St Peter's Church, successfully rallies the citizens and halts the destruction.

What sounds like a dour historical drama unfolds into a frenzied pageant of gender-bending libertines, debauched exorcists, enthusiastically administered enemas and sado-masochist nuns. Grandier settles down with the virginal Madeleine de Brou (Gemma Jones), whom he marries in an unorthodox ceremony conducted by himself. Unknown to the priest, Sister Jeanne of the Angels (Vanessa Redgrave) - the hunchbacked Mother Superior of Loudun's Ursuline convent - is sexually obsessed with him and prays to Jesus to "take away my hump." After Grandier rejects an invitation to counsel her order and news reaches Jeanne of his marriage, the

sister concocts jealous lies about Grandier visiting her in the form of an incubus. With the aid of sadistic medics Ibert (Max Adrian) and Adam (Brian Murphy), the chief exorcist of the Catholic Church Father Barre (Michael Gothard) tortures Jeanne into confessing herself possessed, and Grandier is arrested for diabolism and burned at the stake.

THE DEVILS acts as a perfect storm of Russell at the height of his creativity, the best performance of Reed's career, beautiful cinematography (David Watkin), sublime set design (Derek Jarman), and a discordantly effective score (Peter Maxwell Davies). During the shoot at Pinewood, stories circulated about the extras - overstimulated by naked nuns and a general environment of permissiveness - who manhandled the actresses and committed at least one confirmed sexual assault. When **THE DEVILS** was released as an X certificate - deleting the infamous "Rape of Christ" sequence - it was still banned outright by seventeen local councils, and BBFC chief examiner John Trevelyan resigned the following month. "This is not the age of manners," Russell told *Time* in 1971, "this is the age of kicking people in the crotch and telling them something and getting a reaction. I want to shock people into awareness. I don't believe there's any virtue in understatement."

Unsurprisingly, **THE DEVILS** caused religious uproar. The Festival of Light picketed cinemas, in Rome *polizia* confiscated prints, and the Catholic Film Office branded the film "C for Condemned." **THE DEVILS** also produced a scolding critical barrage: *Newsweek's* Paul D. Zimmerman concluded how Russell "has gone beyond extravagance to insanity"; *The Iconoclast* said it had "all the taste and restraint of a three-day gang bang"; and *The Evening Standard's* Alexander Walker provided a more personal attack by claiming its vistas "look like the masturbatory fantasies of a Catholic boyhood." Russell later hit Walker over the head with a rolled-up copy of the offending review on the BBC current affairs programme TONIGHT, before storming out of the studio.

The "Rape of Christ" - running just over two minutes - was long presumed lost until film critic and historian Mark Kermode discovered the fabled footage in a single canister of film in England in 2002. This Holy Grail of censored material also contained other

cuts, including Sister Jeanne performing lewd acts with a charred bone from Grandier's remains. The segment itself sees Sister Catherine (Catherine Willmer) tearing and burning pages from the Bible while Sister Agnes (Judith Paris) frantically strokes a giant candle between her thighs. Naked nuns then abuse Christ as Father Mignon (Murray Melvin) scales a ladder and pleasures himself overlooking the orgy (here Watkin essentially creates a jerk-off zoom, as the camera darts in and out of the carnal activity to the rhythm of Mignon's strokes). This sequence was reinstated for several festivals, and a celebrated screening in 2026 at Cannes.

A CLOCKWORK ORANGE also centres around the morality of state control, and explores the idea that humanity requires the choice to do evil to remain genuinely human. Based on the 1961 Anthony Burgess novel, the author was partly inspired by the rise of new youth subcultures and gang violence in post-war England. However, the most profound personal influence was an attack during a London wartime blackout, in which his pregnant first wife was violently assaulted by four American deserters, thus cementing Burgess's evaluation of seemingly random cruelty.

In the film, Alex (Malcolm McDowell) and his Droogs engage in brutal, unprovoked “ultraviolence.” Yet Kubrick intentionally frames these acts with highly stylised balletic choreography. The narrative pivots halfway through when the government subjects Alex to the Ludovico Treatment, a psychologically brutal form of aversive conditioning. Here, the violence of the state - dressed up as rehabilitation and justice - is juxtaposed with the violent acts of the individual. The film's violence became a cultural flashpoint itself, and was blamed for several real-life copycat crimes. The ensuing media hysteria, public outcry, and threats made against Kubrick's family

ultimately led the director to request that Warner Bros withdraw the film from distribution in the UK. While Hammer's view of edgy cinema was vampire lesbianism, the world had not only moved on, it was burning.



*Susan George's intense role in **STRAW DOGS** catapulted her to international stardom.*

Coda III: TWINS OF EVIL Comic Strip



A comic strip adaptation of *TWINS OF EVIL* appeared in *House of Hammer* #7 (January - February 1977). Scripted by Chris Lowder and drawn by Spanish erotic art specialist Blas Gallego, the cover was painted by renowned comic and science fiction illustrator Brian Lewis, who provided a number of iconic illustrations for the magazine.



The strip was reprinted as part of World International Publishing's Dracula's Spinechillers annual of 1982, partially in a strange duo-tone format. By using this tinted frame format, the reader is unnecessarily taken out of the flow of the piece. This sleek annual formed part of World's bumper Tales to Tremble By two years later, which also incorporated other content from their annuals, including 1981's Sherlock Holmes Illustrated.



Works Consulted

Books

- Clover, Carol J., *Men, Women, and Chainsaws: Gender in the Modern Horror Film*, Princeton University Press, 1992
- Kinsey, Wayne, *Hammer Films: The Elstree Studios Years*, Tomahawk Press, 2007
- Noll, Richard, *Vampires, Werewolves and Demons: Twentieth Century Reports in the Psychiatric Literature*, Brunner-Mazel Inc, 1992
- Rigby, Jonathan, *English Gothic: A Century of Horror Cinema*, Reynolds & Hearn, 2000
- Schreck, Nikolas, *The Satanic Screen: An Illustrated Guide to The Devil in Cinema*, Creation, 2001
- Sheridan, Simon, *Keeping the British End Up: Four Decades of Saucy Cinema*, Reynolds & Hearn, 2001

Periodicals

- Barbano, Nicolas, *The Strange Loves of Yutte Stensgaard: An Interview with the Vampire*, Video Watchdog #117, Tim & Donna Lucas, 2005
- Collins, Kevin and Greaves, Tim, *Daughter of the Night: Carmilla on the Screen*, 1Shot, 1994
- Gomex-Alonzo, Dr Juan, *Rabies: A Possible Explanation of the Vampire Legend*, *Neurology*, September 1998
- Lucas, Tim, **THE VAMPIRE LOVERS**, Video Watchdog #40, Tim & Donna Lucas, 1997
- Newman, Kim, **PERMISSIVE**, Video Watchdog #168, Tim & Donna Lucas, 2012

University Papers

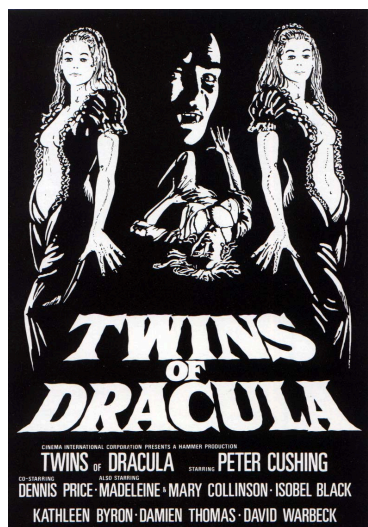
- Groom, Nick, *The Vampire: A New History*, Yale University Press, 2018

Documentaries

- Carnal Crimson: Kim Newman on the Camilla Legend*, Shout! Factory, 2021
- The Demon Lover: Christopher Frayling on Dracula*, Flashpoint Media, 2012
- Fangs for the Memories: Remembering THE VAMPIRE LOVERS*, Shout! Factory, 2021
- The Flesh and the Fury: X-posing TWINS OF EVIL*, Ballyhoo/Synapse, 2012
- New Blood: Hammer Enters the 70s*, Flashpoint Media, 2014
- Satanic Decadence and the Legacy of Sheridan Le Fanu in Hammer's TWINS OF EVIL*, Via Vision/Imprint, 2021

Online

- Freud on The Death Instinct, medium.com
- The History of Syphilis, sciencemusueum.org.uk



*"The trouble with this part of the world
is that they have too many fairy tales"*
The Doctor (Ferdie Mayne), **THE VAMPIRE LOVERS**

*"God is calling on us who believe in His holy word to
stamp out that evil, to seek out the devil worshipers,
and to purify their spirits so that they may find mercy
at the seat of the Lord ... by burning them!"*
Gustav Weil (Peter Cushing), **TWINS OF EVIL**

ISBN 978-0-618-26030-0



9 780618 260300

£5.99

